

Mr. Sickman and Marc

This is the basic final draft with requested changes.

Pages requiring corrections were:

5	15
6	21
7	22
9	23
10	27
11	34
12	35
13	36
14	37

1. I will be redoing page 15 to include catalogues given to NEH (1500 Soft) and the Chinese (300 Hard)
2. Numbers will be typed on each page instead of the pencilled figures now showing
3. A check shows on the bottom right corner of each corrected page for easier locating.
4. Index pages will be redone
5. Also plan to use better grade of paper for final report when xeroxing

*Total pages 37 in body of report
10 " appendix
3 cover & index*

50

Liv

REPORT TO THE NATIONAL ENDOWMENT
FOR THE HUMANITIES

ON THE

EXHIBITION OF ARCHAEOLOGICAL FINDS
OF THE PEOPLE'S REPUBLIC OF CHINA

NELSON GALLERY-ATKINS MUSEUM
KANSAS CITY, MISSOURI

APRIL 19, TO JUNE 8, 1975

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Survey by Kansas City Star

Appendix 2

"Excellency:

"When Dr. Henry A. Kissinger, Assistant to the President of the United States of America on National Security Affairs, was on a visit to the People's Republic of China in February, 1973, he expressed to the Chinese Government the hope that the Exhibition of Archaeological Finds of the People's Republic of China would be held in the United States. I have the honor to inform Your Excellency that, with a view to promoting understanding and friendship between the Chinese and American peoples, the Chinese Government is agreeable to the holding of this Exhibition at the National Gallery of Art in Washington, D.C., and at the Nelson Gallery-Atkins Museum in Kansas City, Missouri, from December 8, 1974 to June 7, 1975."

Excerpt from a communication addressed to Geroge W. Bush, Chief of the Liaison Office, United States of America in the People's Republic of China from Yu Chan, Vice-Minister of Foreign Affairs of the People's Republic of China.

In May of 1974 the Nelson Gallery was informed by a telephone call from Charles Hill of the Department of State that general approval had been given for the Exhibition of Archaeological Finds of the People's Republic of China to be shown in Kansas City.

Later in the same month an initial meeting was called by John Richardson, Jr., Assistant Secretary for Educational and Cultural Affairs, at his office in the Department of State. Among those present,

in addition to the concerned members of the Department of State, were representatives of the National Endowment for the Humanities headed by the Director, Dr. Ronald S. Berman, the Director of the National Gallery, Washington, together with members of his staff, and the Director of the Nelson Gallery. Mr. Richardson addressed the meeting stressing the national importance of the exhibition and its significance in promoting China-American relations.

In assuming the responsibilities of the exhibition, one of our first concerns was, of necessity, the considerable financial obligations involved. At this crucial point the assurance from Dr. Berman of the interest and involvement of the National Endowment for the Humanities made it possible for us to view the projected exhibition in a practical and realistic manner.

This was the first opportunity the Nelson Gallery had to participate in an exhibition of such magnitude, and moreover one under the general sponsorship of our government and that of another country, consequently we had much to learn.

In the planning and implementation of the multiple aspects of the exhibition, Alex Lacy, our principal contact within the staff of National Endowment for the Humanities was constantly available for advice and guidance, lending us invaluable assistance. In particular he and John Barcroft gave essential help to Ross Taggart, of our staff,

in preparing the budget. Of equal importance were the suggestions given us on how best to develop the educational and humanistic aspects of the exhibition.

The installation of the exhibition, the production of accompanying publication labels and informative materials was all greatly facilitated by the help given us by the National Gallery. We gratefully acknowledge our obligations to Carter Brown, the Director, to Charles Parkhurst, Assistant Director, to Theodore Amussen, Editor in Chief of Publications, and many others of that competent staff.

During the exhibition we were in frequent contact with the State Department through Murray Zinoman and Meredith Palmer.

The Nelson Gallery received help from many quarters - the Missouri State Council on the Arts, unprecedented support from local business and civic leaders and from colleges and universities in the area. But essentially it was the constant encouragement and the unstinting, massive support of the National Endowment for the Humanities that brought this exhibition to a wide segment of the population in the Mid-West.

It is not really practical to attempt an over-all evaluation of the permanent impact of the exhibition. There is no doubt but that it achieved its immediate goal of "promoting understanding and friendship between the Chinese and the American people."

However, the effectiveness of exposing a substantial segment of the population in this area to a wide view of Chinese material culture, should be judged not so much on the immediate enjoyment and stimulus derived from viewing the exhibition, as on the long range values of engendering a wider interest and sounder concept of one of the world's great civilizations.

This kind of worth cannot be assessed during or immediately following the exhibition with all its attendant publications, lectures and educational aids. Nevertheless, it is our current belief that this exhibition, and such others as that of French tapestries or the Sythian Gold from Russia, do exert a lasting and beneficial influence that enriches the humanistic quality of life in our country.

I Preliminary Organization

A. Advisory Committee

It was apparent that the success of the exhibition would largely depend on the amount and quality of local support and cooperation. To this end a group of civic leaders was invited to act as an advisory committee. The deliberations, suggestions, and active participation of this committee, especially in the initial stages, proved to be invaluable. Members of this committee were:

Donald Hall
President
Hallmark Cards

Dr. Charles Kimball
Chairman
Midwest Research Institute

Dr. James Olson
Chancellor
University of Missouri-Kansas City

Miller Nichols
Chairman
J. C. Nichols Company

Morton Sosland
President, Sosland Companies
President and Editor, Milling
and Baking News Magazines

Paul Miner
Chairman
The Kansas City Star

William T. Kemper
President
Kemper Investment Company

Robert Gaynor
Manager
American Telephone and
Telegraph, Kansas City

Ilus Davis
Chairman, Baltimore Bank,
Police Commissioner

George Powell, Sr.
Chairman of the Board
Yellow Freight Systems

Dr. Charles Wheeler, Jr.
Mayor
Kansas City

R. Crosby Kemper, Jr.
Chairman
United Missouri Bank

Barret S. Heddens, Jr.
Chairman
First National Bank

James M. Kemper
Chairman
Commerce Bank

Richard Berkley
Mayor Pro Tem
Kansas City

Dr. Robert H. Hodge
Chairman
Kansas City Park Board

I Preliminary Organization

B. Meetings with Officials and Organizations

Meetings were held with the following officials and organizations regarding specific aspects of the exhibition:

1. Security - the Chief of Police
2. Fire Prevention - the Chief of the Fire Department
3. First Aid - the City Department of Health
4. Municipal Involvement and Cooperation - the City Manager and the Office of the Mayor
5. Accommodations for Visitors - Hotel and Restaurant Association
6. Dissemination of Information - the Convention and Visitor's Bureau
7. Support of Civic Organizations - the Chamber of Commerce

C. Security

1. The Kansas City Missouri Police Department

This police department deserves the highest commendation for its complete cooperation and the quality of the services it performed. Chief Joseph McNamara gave his personal attention to the study of the gallery lay-out and facilities with all the security factors involved. Major Richard Fletcher and a working staff were assigned to the operation from a month before the opening until the final shipment of the exhibition objects to San Francisco. The department supplied:

- a. A staff of 27 officers on twenty-four hour shifts beginning April 18, 1975.
- b. Constant surveillance on the outside of the building

I Preliminary Organization

C. Security (cont.)

1. The Kansas City Police Department (cont.)

- c. Emergency tactical area command - instant radio communication with thirty stations inside and outside the building
- d. Police dogs trained for bomb detection
- e. Traffic control officers

(Note: All the police services and electronic equipment were supplied without charge, save for the salary of Major Fletcher. It might be pointed out that the Kansas City Missouri Police Department is not under the direction of the city but rather a Board of Police Commissioners appointed by the State of Missouri).

- 2. A special staff of Wells-Fargo security guards was employed on daily shifts from April 19 to the close of the exhibition.
- 3. The regular Nelson Gallery force of 22 guards was augmented by 23 additional personnel for guard duty and public accommodation.
- 4. Two members of the Fire Department on regular daily shift.

D. Personnel Secured for the Exhibition (other than Security)

- 1. Project Coordinator - Mr. Robert Martin
- 2. Project Secretaries - (3); Curatorial Secretary - (1)
- 3. Coordinator of Education
- 4. Other:
 - a. Installer (1)
 - b. Engineers (2)
 - c. Carpenters (3)
 - d. Coat Checkers (3)
 - e. Maintenance (6)
 - f. Switchboard (1)
 - g. Bookstore (9)
 - h. Gallery Personnel (9)

I Preliminary Organization

E. Special Services

These were services which were expanded or developed specifically for the Chinese Exhibition in order to make the exhibition more accessible to a greater number of people.

1. Facilities for the handicapped

- a. Ramps to enter the building
- b. Wheelchairs - 20 per day
- c. Immediate entry into the exhibition to avoid tiring waits which would otherwise make it impossible for many to attend

2. Bus Service/Area Transportation Authority

- a. Shuttle service to and from parking lots located away from the general gallery area - Scheduled every 20 minutes
- b. ATA printed 10,000 time schedules promoting this service
- c. 14,000 passengers took advantage of the shuttle

3. Extra Parking Facilities

Extra parking lots were made available by area businesses (J.C. Nichols Company and Lynn Insurance Company, as well as the University of Missouri at Kansas City). These lots were used to handle the overflow of existing gallery lots and on-street parking.

4. Reserved On-Street Parking

Special on-street parking was reserved for buses

5. First-Aid Station

A First Aid station was staffed at all times during opening hours of the exhibition by two registered nurses and prescribed emergency equipment determined by the Kansas City Missouri Health Department

I Preliminary Organization

E. Special Services (cont.)

6. Convention and Visitors Bureau

- a. The Bureau maintained a booth with brochures and general information on various areas of interest and usefulness in Kansas City as an aid to visitors to the exhibition. This was staffed daily by a representative of the bureau.
- b. The Bureau also published 31,000 copies of their Fun Calendar, highlighting the exhibition. These calendars are sent to those on the bureau's mailing list as well as being made available to the general public.

7. Hospitality - 1270 Volunteers

There were many groups and individuals supporting the hospitality extended to visitors. The Trustees, the entire Curatorial and Gallery Staff, Friends of Art, Society of Fellows, the Hospitality Committee, Reception Committee and numerous individuals who volunteered on a regular basis throughout the duration of the exhibition.

- a. Food Service - The manager of the Friends of Art Coffee Lounge and a staff of 1000 volunteers served 75,000 people during the exhibition in the areas of the Coffee Lounge, Rozzelle Court and Sculpture Garden. Of the total number served, 16,500 were given box lunches and 5,000 received reserved lunches, with the remaining food being served in varying amounts and choices on a non-reserved basis.
- b. Hosts and Hostesses for the gallery in general came daily to assist visitors with general questions and aid in the movement of people within the building. Some 225 persons served in this capacity including individuals and/or groups from the Society of Fellows, American Association of University Women and Friends of Art.

I Preliminary Organization

E. Special Services (cont.)

7. Hospitality (cont.)

- c. Office Personnel - Approximately 35 volunteers came on a regular basis to assist in clerical work. Of these, 8 worked specifically with the Chinese Exhibition Office from February through May of 1975.
- d. Special Visitors - The gallery received guests who had special interest in specific areas of art history and scholarship. These individuals and groups were from universities, museums and grant recipients. Special tours of the gallery, the visiting of private collections, special study opportunities were extended to those requesting such service.

Also many distinguished persons and government officials visited the exhibition. A particularly successful occasion was a visit from 300 members of the Missouri Legislature who were accompanied by members of their families.

I Preliminary Organization

F. Installation

After much consultation and deliberation, it was determined that the Kansas City mounting of the exhibition be a full-scale, "designed" installation. The conception decided upon called for a didactic emphasis on the historical flow and evolution of Chinese material culture. This entailed adhering to the historically meaningful sequence into which the Chinese had grouped the exhibits. Exhibits were at once historically meaningful and beautiful as objects of art. These factors, plus a commitment to engaging the public in such a way as to assure a lasting visual impact on each visitor, led to a design which stressed showing each piece individually to its best advantage whenever the merits of the piece warranted and other factors permitted. Thus, throughout the installation a great many pieces were displayed individually in free-standing, pedestal or three-sided, pilaster cases. Labels were provided on all free sides of a case. The three-hundred and eighty-five exhibits were accordingly displayed in 100 cases, of which 89 were specially designed and built to display a specific object or group of objects.

The conception of display, the size of the exhibition and the large anticipated attendance necessitated 18,000 to 20,000 square feet of exhibition facility. A "museum within a museum" of some 18,000 square feet was constructed in a one-way maze pattern to facilitate traffic flow and preserve the sequence of exhibits. This was done at the cost of major dislocation of the Nelson Gallery's holdings of European paintings.

Fifteen permanent galleries, three major corridors and three thousand square feet of the principal reception hall were converted into thirty-one exhibition spaces, a bookstore and a service counter for catalogues and recorded tour units. Nearby, a security command post also had to be specially designed and constructed. In all, nearly two thousand two-by-fours, tons of sheetrock, five-hundred yards of carpeting and three-hundred gallons of paint went into producing the conversion, not to mention matters of air-conditioning, ventilation, lighting and the like.

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I Preliminary Organization

F. Installation (cont.)

Determinants of case design included conservation, especially of the many bronze vessels, and the need to minimize the risk of damage from vandalism, toss bombs, pencil bombs and jarring or upsetting.

The total direct cost of the installation (labor and materials) amounted to \$101,455.23, not including Nelson Gallery cost sharing or regular Nelson Gallery manpower above and beyond those designated as cost sharing.

During the initial stages of design, the Project Director, Assistant Project Director and Designer visited the installation of the exhibition in Toronto and Washington. Other installations were consulted through photographs and plans.

The staff of the National Gallery provided invaluable cooperation. From the beginning it was decided that the National Gallery and Nelson Gallery would, as a matter of economy, share a large number of plexiglas cases, wall labels, and case labels. The sharing of wall labels and graphics and case object labels was also due in part to the demand of the Chinese that all interpretive copy be approved by them.

The Nelson Gallery, in turn, extended assistance to the Asian Art Museum of San Francisco. Wall labels and other interpretive graphics were provided them without charge. Several cases developed by the National Gallery and Nelson Gallery were sent on to San Francisco at the advantageous financial arrangement of less than one-fourth of cost. All special mounts, stands, brackets and the like were also provided them without charge.

Unpacking and installation began on the morning of April 9, 1975, and was concluded the evening of April 18, 1975. The first public visitor (a member of a preview group of disadvantaged children) was admitted at 9:30 a.m., Saturday, April 19. Unpacking and installation followed procedures modified from those used at the National Gallery. Objects were unpacked, inspected and installed by joint teams representing the Chinese side and the Nelson Gallery. Mr. Victor Covey of the National Gallery served as the representative of the State Department for matters of object condition.

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I Preliminary Organization

G. Chinese Working Party

Preceding the arrival of the Chinese Working Party by several months, a delegation visited the gallery from December 18 to 20 to examine the exhibition facilities and view the permanent collection of Chinese art. This group included the members of the delegation from Peking that had attended the opening of the Chinese Exhibition at the National Gallery, Mr. Hsieh and Mr. Cha of the Liaison Office, two representative of the Committee of Scholarly Communications with the People's Republic of China and two representatives of the State Department.

On April 8 five members of the Chinese Working Party arrived. They were Mai Ying-hao (Chairman), Keng Pao-chang, Wu Chung-lun, Wang Nan-fang, and Li Tsien-chung. The latter two departed on April 24 and were replaced by Wang Hai-wen and Yu Peng-chen. Living and travel expenses for the Working Party were supplied by the Department of State.

1. Living quarters at the Plaza Inn
2. A large office with telephones and other facilities was supplied within the Nelson Gallery
3. An American escort and interpreter was employed.
Note: (The relationship between this graduate student in Chinese Studies, Robert Friesner, and the Working Party was so successful that he has been invited to visit the People's Republic of China as a guest of that government.)
4. Daily luncheons arranged in the Gallery Coffee Lounge.
5. Extensive entertainment by Trustees and staff of the Nelson Gallery and members of the community.
6. Reciprocal entertainment by the Working Party included a number of dinners and a buffet party at the gallery for all personnel, including the police officers and their families.
7. Regional trips in the Mid-west and to the East and West coasts.

I Preliminary Organization

G. Chinese Working Party (cont.)

8. The Working Party cooperated with the gallery in a most amiable and productive way and were particularly active during the crucial operation of unpacking, installation and repacking of the exhibition.
9. Evaluation: The close and sympathetic association, for some eight weeks, between the archaeologists and curators of the People's Republic of China and the curatorial staff and operations personnel of the gallery forged a bond of friendship and respect the importance of which cannot be overestimated.

*redoing this page to
include NEH 1500 cat.
Chinese 300 \$10 cat*

I Preliminary Organization

H. Publications

Apart from general merchandise books (see appendix 1), publications used for the Kansas City showing of the exhibition were either originated by the National Gallery or the Nelson Gallery. Most of the latter were subsequently used with appropriate minor changes by the Asian Art Museum of San Francisco.

The Nelson Gallery originated and published the major catalogue accompanying the exhibition in Kansas City, which served this same function again for the San Francisco showing. Because of limitations imposed by the Chinese side on interpretive materials, the London catalogue could not be used. Nor could a truly informative text be developed. The National Gallery therefore produced its own separate picture book and reprinted a text catalogue provided by the Chinese side. The Nelson Gallery shared the latter with the National Gallery. The former proved to be without lasting usefulness, a disappointment which prompted the Nelson Gallery to make a new illustrated record of the exhibition. The principal value of this catalogue lies in all exhibits being reproduced in large enough scale to be really useful for scholarly information. Essential information accompanied each picture, and good design presentation was sought.

The catalogue includes twenty-six color plates, three-hundred and thirty-three black and white illustrations of the exhibits and thirty-four supplementary illustrations showing sites, inscriptions and the like.

In Kansas City the softbound version sold 42,404 copies at \$4.00 per volume. The cost of printing and delivery into the hands of the purchasing public amounted to \$4.05 per copy. The softbound edition was thus sold at a loss. The hardbound catalogue purchases numbered 3,538 copies, with a net profit of \$0.97 per volume.

The production of this catalogue was aided by a revolving grant of \$25,000 from the National Endowment for the Humanities. The Nelson Gallery also holds \$50,000 realized from the sale of the catalogues in San Francisco under a plan of financing arranged by the National Endowment for the Humanities with the use of these funds being subject to NEH approval and restrictions.

I Preliminary Organization

H. Publications (cont.)

The publications prepared by the Nelson Gallery or shared with the National Gallery are listed as follows:

1. Originated by the National Gallery, shared by the Nelson Gallery
 - a. Text catalogue, unillustrated. Text provided by the Chinese side. Redesigned and printed by the National Gallery. Subsequently used by San Francisco.
 - b. Small public notification poster of Tou Wan's funerary suit, with appropriate modifications.
2. Originated by the Nelson Gallery, shared with the National Gallery
 - a. Large multi-purpose poster of Tou Wan's jade funerary suit. Subsequently used by San Francisco and by other groups stimulated by the Nelson Gallery to carry on local educational efforts.
 - b. Small red, vertical banners for public notification. Title in Chinese, name of institution in black.
3. Originated by the Nelson Gallery
 - a. Major illustrated catalogue (see preceding paragraphs). Subsequently used by San Francisco
 - b. Principal public notification poster - large poster showing a detail of the head of the flying horse of Kansu. Subsequently used by San Francisco, with appropriate changes, as their principal public notification poster.
 - c. Public notification brochure. Subsequently used by San Francisco, with appropriate changes.

continued -

I Preliminary Organization

H. Publications (cont.)

3. Originated by the Nelson Gallery (cont.)

- d. Exhibition brochure - free, give-away, 16-page fold out from a single, two-sided press sheet
- e. Plan map of exhibition
- f. Information kit for media and educational institutions
- g. Mimeographed publications -
 - (1) general overview of exhibition
 - (2) selected bibliography
 - (3) essay by Thomas Lawton, Assistant Director, Freer Gallery, Washington, D.C.
 - (4) background essay
- h. Audio-guide to the exhibition. Text developed by the National Gallery in compliance with Chinese restrictions.
- i. Photographs and captions for dissemination

Addendum:

Approximate number of publications, as listed under G., 1-3, distributed or sold

1.	a. Text catalogue	25,000	
	b. Small Tou Wan poster	4,000	
2.	a. Large Tou Wan poster	2,000	
	b. Red banner	20,000	
3.	a. Major illustrated catalogue	42,400	sb - 3,540 hb
	b. Large Flying Horse Head poster	2,800	
	c. Public notification brochure	76,700	
	d. Exhibition brochure	160,000	
	e. Plan map of exhibition	167,500	
	f. Information kit	500	
	g. Mimeographed publications	15,000	
	h. Audio-guide (rented)	25,000	
	i. Photographs/captions	2,400	

I Preliminary Organization

I. Opening Activities

Functions surrounding the opening of the Chinese Exhibition were as follows:

1. Preview of Exhibition - 9:30 a.m., April 19, 1975

Invited were:

- a. Groups of disadvantaged children from the Metropolitan area
- b. Representatives of the press (for whom informational kits were provided)

2. Preopening Dinner for Guests of Honor - April 19, 1975

A dinner prior to the official opening of the Chinese Exhibition was held at the Kansas City Country Club. This gathering was attended by the Trustees, the Nelson Gallery Curatorial Staff, the guests of honor, city, state and government officials, as well as patrons and benefactors of the gallery. Approximately 160 persons attended.

3. The Official Opening - April 19, 1975

The official opening included prominent people and dignitaries from throughout the country. City, state and government officials along with consulates with offices in Kansas City were included, as well as the Society of Fellows.

Guests of Honor

- a. The Delegation from the Liaison Mission of the Peoples Republic of China - Deputy Chief Han Hsu
- b. Chinese Curatorial Working Party
- c. Representative of the State Department - William Hitchcock
- d. Representative of the National Endowment for the Humanities - Robert Kingston

II Attendance Statistics

A. Overall Attendance Data

1. Visitors to the Exhibition - 279,000; including groups

- a. 50 exhibition days; April 19th - June 8th
- b. Visitors arrived from 45 states, Mexico, Latin America, Austria, Germany and England
- c. Exhibition open an average of 8.6 hours per day with approximately 640 persons an hour viewing.

2. Advance Booking - Groups

Advance booking was received and accepted for any group numbering 25 but not more than 100 for any one scheduling period. A total of 1001 groups were scheduled in advance totalling 53,492 individuals. A breakdown as follows:

- a. Museum groups 127 groups - 6,800 persons
Representing 21 states
 - b. University groups 101 groups - 4,532 persons
Representing 11 states
 - c. Elementary/Secondary Schools 357 groups - 20,340 students
Representing 7 states
 - d. Other Clubs and Organizations 406 groups - 21,820 persons
Representing 16 states
 - e. Non-scheduled school groups 200 groups - 7,500 students
- Total groups attending 1201 groups - 60,992

B. Comparative Statistics With Other Cities

(See following page)

C. Comparative Statistics

<u>City</u>	<u>Attendance</u>	<u>*Metropolitan Population</u>	<u>No. Days</u>	<u>Flow Per hr.</u>	<u>HOURS</u>		<u>DAILY</u>	<u>*% Attd.</u>
					<u>Avg. Dly.</u>	<u>Avg. Wkly.</u>	<u>Avg. Flow</u>	
Kansas City	279,000	1,272,000	50	640	8.6	60	5,470	22%
San Francisco	835,000	3,000,000	61	1,054	13	91	13,703	28%
Washington D. C.	702,000	3,000,000	105	662	10.1	71	6,685	23%
Toronto	444,000	2,700,000	100	380	11.7	82	4,440	16%
Stockholm	200,000	1,345,000						15%
Vienna	240,000	1,603,000						15%
London	777,000	8,100,000						9.5%
Paris	370,000	9,251,000						4%

*Population figures (rounded to the nearest hundred thousand) are the latest available from the 1974 World Almanac and represent metropolitan areas. Geographic factors relating to "metro area" vary from city to city.

*Percentages relate to the mathematical comparison of attendance to population and was not calculated with any other variables in play.

III Education

The educational activity surrounding the exhibition was as varied and touched as many different kinds of people through as many diverse means as might be imagined. No account can embrace all the small scaled activity prompted spontaneously by the exhibition. Newspaper articles proved too many to monitor, or even know of the existence of most, which proved similarly true of the spontaneous response appearing in schools across the region.

The Nelson Gallery's educational program worked within certain limitations stipulated by the Chinese. These programs were scheduled and organized by the Chinese Exhibition Booking and Information Office. A Coordinator of Education was hired, and the bulk of substantive effort continued to be borne by the gallery's regular staff of Orientalists.

The programs are outlined herewith:

A. Programs Operated or Provided by the Nelson Gallery

The Nelson Gallery sought to utilize all public media, libraries, educational institutions at all levels, other museums and historical societies, and the business community wherever receptive, as a forum for its activities. Newspaper articles were written, illustrated and placed and interviews provided the solid stuff of many more.

Apart from major publications*, the Nelson Gallery's biggest effort went into mounting a campaign of lectures. Over 136 full-length lectures were delivered by the gallery's staff of Orientalists and the Coordinator of Education. In addition, various short post luncheon lectures were delivered on demand.

As the following listing shows, television was exploited extensively.

Films and slide orientation program provided by the Chinese served as the only "in-house" educational activity aside from publications and interpretive labels and graphics.

*(See I Preliminary Organization , H., 1-3)

III Education

A. Programs Operated or Provided by the Nelson Gallery (cont.)

1. Lectures at the gallery prior to the Exhibition - 16

a. Eight lectures sponsored by the membership (Friends of Art) for the public. Publicly advertised and designed to prepare Kansas Citians for the exhibition. Attendance for the eight lectures numbered approximately 4,900.

b. Four training lectures given to docents

c. Four lectures given to entire gallery staff

2. Thirty extra-mural lectures sponsored and given by the Nelson Gallery - 30

a. Locally - 22

b. Regionally - 8

3. Extension lectures given by Nelson Gallery staff under National Endowment sponsorship - 8

a. Outlying states - 8

III Education

A. Programs Operated by the Nelson Gallery (cont.)

4. Thirty-five lectures sponsored by the Missouri State Council on the Arts - 35

- a. Arts Councils - 11
- b. Museums - 1
- c. School Districts- 8
- d. Libraries and Chambers of Com.- 7
- e. Universities - 8

5. Forty-seven fee lectures - 47

These comprise requests for lectures, often in the evening, from museum groups, art associations, university groups and other cultural and civic organizations. Typically, the group came from out of town and stayed the night, requesting a lecture be given them. Through an arrangement with local hotels, the Nelson Gallery staff of Orientalists gave full-length after-dinner or afternoon lectures in hotel meeting rooms. A fee of \$75.00 was customarily charged such groups, the money going fully to the speaker.

- a. Colleges and Universities - 8
- b. Misc. Clubs and Assoc. -13
- c. Schools - 5
- d. Civic groups - 5
- e. Art Oriented groups - 2
- f. Museum groups -14

III Education

A. Programs Operated by the Nelson Gallery (cont.)

6. Slide Orientation Program (Production Funded by NEH)

Fifty slides with text, both provided by the Chinese. The Nelson Gallery narrated and automated the program. This was shown continuously in conjunction with Chinese provided films in the auditorium, which was reserved for audio-visual presentations during the Exhibition.

7. Film Program (Funded by NEH) [Continuing Education]

Two pertinent archaeological films were provided by the Chinese in 35 mm., which is useless except to commercial movie houses. Attempts to rent 16 mm. copies from commercial distributors (Evergreen Press) met with such rapacious gouging that it became expedient for the Nelson Gallery to reduce the 35 mm. copies to 16 mm. This was done with NEH funding, and five copies of each of the two films were made.

- a. "A 2,100-Year Old Han Tomb Excavated" (30 min.)
- b. "Historical Relics Unearthed in New China" (1 hr.)

(Shown daily in the auditorium)

Extension service was advertised and provided. Four copies of the above two films were circulated, rental free to all who requested them.

The economy of the program was enhanced when the Nelson Gallery, without any reimbursement, provided four copies of the shorter film and five copies of the longer one to the Asian Art Museum of San Francisco. These films formed the principal component of that institution's educational extension effort. Over 8,000 people attended showings of these films in connection with San Francisco's program.

The above films have also been incorporated into the gallery's permanent continuing educational program.

III Education

A. - Programs Operated by the Nelson Gallery (cont.)

8. Slide Sales to Scholars and Institutions

Aside from general merchandise slides, the Nelson Gallery made up a package of slides of 50 selected objects. These were sold, at cost, to scholars and institutions requesting them.

Personal orders for individual slides were also honored.

9. Educational Kits - 500

Approximately 500 information kits were prepared with comprehensive background material and captioned photos and given to news media and the 12 school districts in the Kansas City Metropolitan area. Numerous requests from individual schools were also filled.

10. Travel Grant Recipients - 30

This program was funded by National Endowment for the Humanities through the National Committee on United States - China Relations. 30 Grantees participated in their option to view the exhibition here in Kansas City. Upon request, the staff of Orientalists gave personal tours of the permanent collection and made available to these students items in storage for further study.

11. Audio-Visual Productions - [Continuing Education]

- *a. In cooperation with the CBS Television Network a comprehensive documentary has been completed on the Chinese Exhibition while it was housed at the Nelson Gallery. The expected date for airing this program on national TV is sometime in February.
- *b. Four filmstrips sponsored by the Missouri State Council on the Arts will provide an important scholarly resource function for many years to come and will be incorporated into the permanent libraries of educational and cultural institutions in this state and throughout the country.

III Education

A. Programs Operated by the Nelson Gallery (cont.)

11. Audio-Visual Productions -[Continuing Education] (cont.)

- *c. KCMO-TV produced a 30 minute documentary of the Exhibition with narrations by the Nelson Gallery staff of Orientalists.
- *d. In a cooperative effort with the Johnson County (Kansas) Community College films and tapes were produced for cable TV
- *e. Video tapes were also done in cooperation with KCPT Channel 19 (Public Television Network)
These programs were developed to especially aid teachers in their classroom presentation on Chinese material culture.
- *f. The two archaeological films (see III Educ. A.-7.) used during the Exhibition will remain available for lending to any institutions and organizations making such a request.

*(Also refer to III Education, C.,)

continued -

III Education

B. Major Educational Efforts Prompted by the Nelson Gallery

1. University of Missouri at Kansas City - Lecture Series

This program was in fact funded by NEH budgeted educational funds. Arrangements for speakers were made through the Nelson Gallery, as was payment of honoraria.

Operated under the University's Jo Tyler Lecture Series, this program brought four internationally recognized authorities on Chinese archaeology to give public lectures on four different Sundays.

Two of the four lecturers (*) took advantage of the opportunity to speak as well at the University of Kansas, Lawrence, some 35 miles distant.

- a. K. C. Chang* - Professor of Anthropology and Archaeology, Yale University.
- b. Jan Fontein - Curator of Asiatic Art, Museum of Fine Arts, Boston
- c. James Cahill* - Professor of Chinese Art, University of California, Berkeley.
- c. Thomas Lawton - Assistant Director, Freer Gallery of Art, Washington, D. C.

III Education

B. Major Educational Efforts Prompted by the Nelson Gallery (cont.)

2. Kansas City Art Institute Program

11 lectures - 11 films

A wide ranging series covering the gamut of Chinese art, history, philosophy, religion, science and art. Lecturers were drawn from local universities and colleges as well as those from as far as California. The Nelson Gallery assisted with planning and provided resource information. The Assistant Project Director provided one of the major lectures. The cost of this series was borne by the Kansas City Art Institute, and was produced at their facilities across the street from the Nelson Gallery.

3. Peoria, Illinois - Lakeview Art Center, Bradley University

The Bradley University operates an energetic Asian Studies program which serves not only the university, but also is involved with the education of business employees and with the Lakeview Art Center. The Nelson Gallery provided a long term (1 year) loan of an exhibition of Chinese material related to the Chinese Exhibition. This, plus hundreds of slides provided by the gallery, formed the visual nucleus of a series of public lectures, academic course on the subject, and contributed to a series of twenty-four, one-hour video tapes on ancient Chinese culture which were produced by Bradley University and the local public television station.

4. University of Denver

The Nelson Gallery aided and promoted a program operated by the University of Denver which sought to ally public media with educational and cultural institutions. The result was a program embracing both an academic course and a public series of films and lectures, some delivered by internationally recognized authorities. The program sought to involve the efforts and audiences of the university, the public library system, the board of education and the Denver Art Museum. Public attendance proved to be the largest in the history of public educational programs operated by the University of Denver.

III Education

B. Major Educational Efforts Prompted by the Nelson Gallery (cont.)

5. University of Kansas, Lawrence

The Department of Art History of the University of Kansas operated, at the instigation of the Nelson Gallery, two workshops for high school and advanced level teachers. Teachers from Missouri, Kansas and Iowa participated. The first was held in Lawrence on April 25-26 and included, i.a. Professor K.C. Chang of Yale University and Professor Herrlee Creek, University of Chicago.

The second workshop was held in Wichita on May 2-3. This program was conducted largely by the faculty of the University of Kansas, under the direction of Dr. Chu-tsing Li.

C. Continuing Education

It would be dereliction of responsibility to have allowed the Chinese Exhibition to have come and gone without providing for substantial long-term educational materials. To this end, all films and video-tapes produced with the cooperation of and participation of the Nelson Gallery are available to responsible cultural and educational organizations on a non-profit, rent-free basis. Sales of automated filmstrips, above and beyond the free distribution to 169 institutions, will be at production cost.

1. Four filmstrips sponsored by the Missouri State Council on the Arts

- Each is an automated program covering a different aspect of ancient Chinese material culture. They vary in length from 19 minutes to 25 minutes, and include an average of 140 slides.

Funding was made through a grant from the Missouri State Council on the Arts. The filmstrips will be distributed free of charge to 169 educational and cultural institutions within the state of Missouri. Institutions outside Missouri wishing to purchase filmstrips will be welcome to do so at cost, which is anticipated to be about \$15.00 per filmstrip.

The Nelson Gallery's Department of Education bears the responsibility of technical production.

III Education

C. Continuing Education (cont.)

1. Four Filmstrips - Missouri State Council on the Arts (cont.)

In each case a distinguished authority was asked to write a "resource paper" on a particular aspect of ancient Chinese material culture with an eye toward conversion of the paper into a filmstrip. The four papers were then converted to narrative scripts by a professional script writer.

The first of the filmstrips is nearing distribution stage, and it is anticipated that the others will be completed by mid-1976.

The four are listed herewith:

- a. "Archaeology and the History of Man in China"
- b. "Art of China's Bronze Age"
- c. "Chinese Tomb Figurines"
- d. "The World of T'ang"

2. Video-tapes and films (See III Educ., A.-1-11)

- a. Each of the films and tapes produced by Johnson County cable TV in conjunction with Johnson County Community College (Kansas) is available at any time to any educational institution without rental charge.
- b. The same is true of the video-tapes prepared by KCPT (Public Television) which are directed toward helping elementary and high school teachers teach a unit on ancient Chinese material culture.

continued -

III Education

C. Continuing Education (cont.)

2. Video-tapes and films (cont.)

- c. CBS National Television has prepared a documentary on the exhibition developed while it was housed at the Nelson Gallery. This will be aired sometime in February, 1976
- d. KCMO-TV the CBS affiliate in Kansas City, produced a one-half hour program on Chinese art as part of an effort to prepare Kansas Citizens for the Exhibition. Shown at prime time, this program is available on film or tape to educational and cultural institutions.
- e. The two previously mentioned archaeological films are also available on request.
- f. The Denver Museum of Natural History requested and received permission from the Chinese to do a 16 mm. color film of 30 minutes duration to be aired on KRMA-TV Channel 6 (Public Television), Denver.

IV The Chinese Exhibition Office

This office had responsibility in two primary areas. The Project Coordinator developed, implemented and supervised a program wherein he worked with news media and interested organizations and institutions in getting pertinent and informative material to the public on a consistent basis.

The second area of responsibility was undertaken by two Project Secretaries who set up a system for advance booking of groups of 25 to 100, general information dissemination, scheduling of lectures, handling mail order requests for publications and working with in-house departments to aid in coordinating their efforts into the overall pattern.

A. News Media and Interested Organizations

1. Upwards of 500 media outlets were contacted regionally and nationally at various times prior to and during the exhibition on a regular basis. These agencies enthusiastically produced articles, announcements or programs around the Chinese Exhibition. These included --
 - a. In-house magazines of business, social and educational organizations
 - b. Local radio, television and newspapers
 - c. National news media such as Washington Post, New York Times, Denver Post, St. Louis Post-Dispatch CBS Television, Newsweek, etc.
 - d. Special mention -

The Kansas City Star on April 13th, 1975 devoted the 24 pages of the Star Magazine totally to the exhibition. Circulation-390,000 households.

The Southwestern Bell Telephone Missouri District Office prepared an insert centered around the exhibition to mail along with their monthly bill in April. Circulation - 1,300,000 households

KCMO - TV, Kansas City did an extensive documentary accompanied by comments relating to various aspects of the Chinese material culture presented by the Chinese Curatorial Staff of the Nelson Gallery

IV The Chinese Exhibition Office (cont.)

B. Advance Booking, General Information, Lectures, Mail Order

1. Advance Booking - 1001 groups from throughout this country and neighboring countries as well as abroad requested and received advance scheduling to view the Chinese Exhibition. Requests were accepted by mail and phone from January through April, 1975.
 - a. There were no special charges required for advance booking and no charge for the exhibition. However, regular gallery entry fees prevailed.
 - b. Groups did need to be of a particular size (minimum-25; maximum-100) and were scheduled for a specific time, moving into the exhibition along with the general public.
 - c. Upon initial contact with the exhibition office each group was sent an information packet containing historical background of the exhibition, a general information brochure, a bibliography of suggested reading material, the Nelson Gallery regular brochure and a hotel/motel listing.
 - d. When scheduling was completed, a confirmation letter, tickets and a general entry procedure letter was sent to each group.
2. General Information and Mail Order Requests

This office was also the general information center for all individuals who wished information about visiting the exhibition, and for answering requests for purchase of catalogues from January through March.

- a. Approximately 2500 individual requests were received by mail for general information. The same packet which was sent to the groups was sent to individual as requested.
- b. 50 - 80 calls per day were received in the office requesting general information from December through May.
- c. Requests for mail order purchase of the two primary catalogues (major illustrated catalogue the text catalogue) were also handled by this staff from January through March.

IV The Chinese Exhibition Office

B. Advance Booking, etc. (cont.)

2. General Information, etc. (cont.)

- d. A consistent staff of 8 volunteers worked along with the Project Secretaries on a weekly basis from January through May in meeting all the previously mentioned responsibilities.

3. Lectures

As part of the education efforts established and promoted by the Project Director and Assistant Project Director, the Exhibition Office assisted in scheduling lectures throughout the local area, as well as in the state and regionally.

V Dismantling, Packing and Shipping

A. Dismantling and Packing

Previous sequences of unpacking and packing proved inefficient and frequently led to confusion. The Assistant Project Director indexed the collection and packing boxes and crates and then produced a rationalized packing order. Items were removed from cases, trucked to a central examination and packing zone and then packed and crated. Inspection and packing and crating was carried on by two teams, one representing the Chinese side and one, the Nelson Gallery. Mr. Victor Covey of the National Gallery again represented the State Department in matters of object condition.

Packing and crating were completed in a record time of four and one-half days.

While the exhibits were in the custody of the Nelson Gallery deterioration remained stable and no accidental damage occurred.

B. Shipping

1. Insurance

A March, 1974 letter from the Department of State informed us that "...Congress enacted P.L. 93-287, approved May 21, 1974, authorizing the Department to enter into an indemnification agreement with the People's Republic of China against loss or damage to the objects in the exhibition." Further we received assurance that no claim would be made against the Nelson Gallery Foundation for loss or damage suffered by the exhibition. This admirable and logical arrangement provided a substantial financial saving for the participating institutions and supporting organizations, and, we believe, was accepted by the People's Republic of China with far more confidence than would have been the case if insurance had been underwritten by a private agency.

V Dismantling, Packing and Shipping

B. Shipping (cont.)

2. Air Transport

The Liaison Mission of the People's Republic of China and the members of the Working Party insisted that the exhibition be divided in two parts with each half transported by a 707 cargo plane. Loading was to be on pallets only and each plane was to carry two sky marshalls. Each shipment was also to be accompanied by as many members of the Working Party as could be accommodated. All contracts for air transportation within the United States as well as for the flight to Peking were negotiated and signed by an official of the Nelson Gallery.

3. Washington, D. C. to Kansas City -

Transported by TWA on April 8, 1975

4. Kansas City to San Francisco -

Transportation by Pan American on June 16, 1975

5. San Francisco to Peking -

Transportation by Pan American on September 11, 1975. This flight of two planes carried, in addition to the mandatory sky marshalls, the Working Party of the People's Republic of China, Victor Covey, Conservator of the National Gallery, Washington, and Meredith Palmer, representing the Department of State.

6. By the middle of October the Department of State was informed by Peking that all objects included in the exhibition had been unpacked, no damage whatever had occurred, and the documents concluding the agreements between the two countries had been signed.

V Dismantling, Packing and Shipping

C. Demolition and Rehabilitation

Demolition of temporary exhibition facilities was begun on June 17, 1975 and continued to the end of July. Meanwhile rehabilitation of the permanent spaces was begun as temporary construction was cleared. Rehabilitation of wall coverings in nine permanent galleries still awaits completion at this writing due to delays in material delivery

Sales Desk Material Available for Purchase

Item	Approx. No. Sold
1. Major Illustrated Catalogue (softbound)	42,400
2. Major Illustrated Catalogue (hardbound)	3,535
3. Unillustrated Text	25,000
4. Posters - Large Flying Horse, Jade Suit, Horse's Head	5,500
5. "New Archaeological Finds" (photo and text book) Post Card Sets	28,000
6. Three Hardbound catalogues published by the Chinese Press	1,700
7. Single Postcards	32,700
8. Poster - Small - Jade Suit	960
9. Slide Kits (9 slides per kit)	1,130
10. 25 cent red banner	3,380
11. 10 cent red banner	2,400
12. Audio-Guide (rented)	25,000

WHO ARE THE VISITORS
TO THE
EXHIBITION OF
ARCHAEOLOGICAL FINDS
OF THE PEOPLE REPUBLIC OF CHINA?

The Kansas City Star
Market Research Department
Survey # 7527
June, 1975

SURVEY METHODOLOGY

1. This survey was conducted by the Star's Market Research Department using a self-administered questionnaire.
2. Questionnaires were made available to viewers of the exhibition at different times of the day. Completion was voluntary. A total sample size of 901 questionnaires were used.
3. Respondents under the age of 18 were excluded from the sample.
4. Interviewing was conducted from May 31st through June 8th, 1975.
5. Responses were tabulated through the use of the computer.

Survey # 7527

Who are the viewers of the Exhibition of Archaeological Finds of the Peoples Republic of China?

1. How many times have you viewed the exhibition?

First time	<u>822</u>	<u>91</u>	<u>%</u>
2 to 5	<u>78</u>	<u>9</u>	<u>%</u>
5 to 10	<u>1</u>	<u>-</u>	<u>%</u>
More than 10	<u>-</u>	<u>-</u>	<u>%</u>
TOTAL	<u>901</u>	<u>100</u>	<u>%</u>

2. Did you come to the exhibition alone or were you accompanied by your family or a group?

Alone	<u>99</u>	<u>11</u>	<u>%</u>
Family	<u>531</u>	<u>59</u>	<u>%</u>
Group	<u>130</u>	<u>14</u>	<u>%</u>
Other (Friends)	<u>141</u>	<u>16</u>	<u>%</u>
TOTAL	<u>901</u>	<u>100</u>	<u>%</u>

3. Where did you first learn of the Chinese Exhibition?

Television	<u>99</u>	<u>11</u>	<u>%</u>
Radio	<u>11</u>	<u>1</u>	<u>%</u>
Newspaper	<u>378</u>	<u>42</u>	<u>%</u>
Friends/Relatives	<u>212</u>	<u>24</u>	<u>%</u>
All of Above	<u>67</u>	<u>7</u>	<u>%</u>
Other	<u>134</u>	<u>15</u>	<u>%</u>
TOTAL	<u>901</u>	<u>100</u>	<u>%</u>

4. Do you believe events of this type will help better relations between America and China?

Yes	<u>681</u>	<u>76 %</u>
No	<u>67</u>	<u>7 %</u>
Don't Know	<u>153</u>	<u>17 %</u>
TOTAL	<u>901</u>	<u>100 %</u>

5. Which of the following best describes your reason for attending the exhibition?

Participation in a cultural exchange	<u>58</u>	<u>6 %</u>
Interest as a general patron of the arts	<u>188</u>	<u>21 %</u>
Interest in the artifacts of another people	<u>407</u>	<u>45 %</u>
General curiosity	<u>126</u>	<u>14 %</u>
All of above/Combination of above	<u>98</u>	<u>11 %</u>
Other	<u>24</u>	<u>3 %</u>
TOTAL	<u>901</u>	<u>100 %</u>

6. Have you ever visited the Nelson-Atkins Gallery before?

Yes	<u>653</u>	<u>72 %</u>
No	<u>248</u>	<u>28 %</u>
TOTAL	<u>901</u>	<u>100 %</u>

7. Are you a resident of the Greater Kansas City area?

Yes	<u>507</u>	<u>56 %</u>
No	<u>394</u>	<u>44 %</u>
TOTAL	<u>901</u>	<u>100 %</u>

7b. If so, in which part of the area do you reside?

Kansas City in Jackson County	<u>160</u>	<u>32 %</u>
Jackson County outside Kansas City	<u>81</u>	<u>16 %</u>
Johnson County	<u>159</u>	<u>31 %</u>
Clay County	<u>40</u>	<u>8 %</u>
Platte County	<u>22</u>	<u>4 %</u>
Cass County	<u>5</u>	<u>1 %</u>
Wyandotte County	<u>40</u>	<u>8 %</u>
TOTAL	<u>507</u>	<u>100 %</u>

8. If you do not live in the Greater Kansas City area, please specify in which state you live?

Missouri	<u>148</u>	<u>38 %</u>
Kansas	<u>86</u>	<u>22 %</u>
Iowa	<u>23</u>	<u>6 %</u>
Nebraska	<u>32</u>	<u>8 %</u>
Other	<u>105</u>	<u>26 %</u>
TOTAL	<u>394</u>	<u>100 %</u>

9. If not a resident, how far did you travel to see this exhibition?

50 - 100 Miles	<u>89</u>	<u>23 %</u>
101 - 250 Miles	<u>157</u>	<u>39 %</u>
251 - 500 Miles	<u>89</u>	<u>23 %</u>
500 Miles or More	<u>59</u>	<u>15 %</u>
TOTAL	<u>394</u>	<u>100 %</u>

10. Is this your first trip to Kansas City?

Yes	<u>45</u>	<u>11</u> %
No	<u>349</u>	<u>89</u> %
TOTAL	<u>394</u>	<u>100</u> %

11. In which age category do you belong?

18 - 24	<u>173</u>	<u>19</u> %
25 - 34	<u>268</u>	<u>30</u> %
35 - 49	<u>214</u>	<u>24</u> %
50 - 64	<u>175</u>	<u>20</u> %
65 or over	<u>58</u>	<u>6</u> %
No response	<u>13</u>	<u>1</u> %
TOTAL	<u>901</u>	<u>100</u> %

12. In which of the following categories does your education fall?

Some College or more	<u>744</u>	<u>83</u> %
High School graduate	<u>115</u>	<u>13</u> %
Some High School or less	<u>27</u>	<u>3</u> %
No Response/Refused	<u>15</u>	<u>1</u> %
TOTAL	<u>901</u>	<u>100</u> %

13. In which of the following categories does your income fall?

Under \$5,000	<u>120</u>	<u>13</u> %
\$5,000 - \$9,999	<u>127</u>	<u>14</u> %
\$10,000 - \$14,999	<u>190</u>	<u>21</u> %
\$15,000 - or More	<u>392</u>	<u>44</u> %
Don't Know/Refused	<u>72</u>	<u>8</u> %
TOTAL	<u>901</u>	<u>100</u> %

14. What is your cultural heritage?

White	<u>816</u>	<u>91</u> %
Black	<u>28</u>	<u>3</u> %
Oriental	<u>7</u>	<u>1</u> %
Spanish	<u>6</u>	<u>-</u> %
Other	<u>17</u>	<u>2</u> %
No Response/Refused	<u>27</u>	<u>3</u> %
TOTAL	<u>901</u>	<u>100</u> %

OTHER SOURCES FOR LEARNING OF THE CHINESE EXHIBITION

(other than those in survey)

Nelson Gallery Tour in April

Smithsonian Magazine

Time Magazine

New York Times Magazine

National Geographic

Southwestern Bell Folder in monthly bill

Colleges and/or Schools

Out-of-Town Art Galleries

Magazines

Posters

Friends of Art

Announcement in Motel

At Work

Copy

for

rewriting

all finished

REPORT TO THE NATIONAL ENDOWMENT FOR THE HUMANITIES ON THE
EXHIBITION OF THE ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC
OF CHINA, NELSON GALLERY, KANSAS CITY, MISSOURI, APRIL 19 TO
JUNE 8, 1975.

Akins Museum

Prepared by Laurence Sickman,
Marc Wilson, Lois Stock.

24
"Excellency:

"When Dr. Henry A. Kissinger, Assistant to the President of the United States of America on National Security Affairs, was on a visit to the People's Republic of China in February, 1973, he expressed to the Chinese Government the hope that the Exhibition of Archaeological Finds of the People's Republic of China would be held in the United States. I have the honor to inform Your Excellency that, with a view to promoting understanding and friendship between the Chinese and American peoples, the Chinese Government is agreeable to the holding of this Exhibition at the National Gallery of Art in Washington, D.C., and at the Nelson Gallery-Atkins Museum in Kansas City, Missouri, from December 8, 1974 to June 7, 1975."

Excerpt from a communication addressed to George W. Bush, Chief of the Liaison Office, United States of America in the People's Republic of China from Yu Chan, Vice-Minister of Foreign Affairs of the People's Republic of China.

In May of 1974 the Nelson Gallery was informed by a telephone call from Charles Hill of the Department of State that general approval had been given for the Exhibition of Archaeological Finds of the People's Republic of China to be shown in Kansas City.

Later in the same month an initial meeting was called by John Richardson *info* at his office in the Department of State. Among those present, in addition to the concerned members of the Department of State, were representatives of the National Endowment for the Humanities headed by the Director, Dr. Ronald S. Berman, the Director of the National Gallery, Washington, together with members of his staff, and the Director of the Nelson Gallery. Mr. Richardson addressed the

meeting stressing the national importance of the exhibition and its significance in promoting China-American relations.

In assuming the (heavy) responsibilities of the exhibition, one of our first concerns was, of necessity, the considerable financial obligations involved. At this crucial point the assurance from Dr. Berman of the interest and involvement of the National Endowment for the Humanities made it possible for us to view the projected exhibition in a practical and realistic manner.

This was the first opportunity the Nelson Gallery had to participate in an exhibition of such magnitude, and moreover one under the general sponsorship of our government and that of another country, consequently we had much to learn.

In the planning and implementation of the multiple aspects of the exhibition, Alex Lacy, our principal contact within the staff of NEH, was constantly available for advice and guidance, lending us invaluable assistance. In particular he and John Barcroft gave essential help to Ross Taggart, of our staff, in preparing the budget. Of equal importance were the suggestions given us on how best to develop the educational and humanistic aspects of the exhibition.

The installation of the exhibition, the production of accompanying publication labels and informative materials was all greatly facilitated by the help given us by the National Gallery. We gratefully acknowledge our obligations to Carter Brown, the Director, to Charles Parkhurst, Assistant Director, to Theodor Arundtssen Editor in Hendren, Chief of Publications, and many others of that competent staff.

During the exhibition we were in frequent contact with the State Department through Murray Zinoman and Meredith Palmer.

The Nelson Gallery, indeed, received help from many quarters - the Missouri State Council on the Arts, unprecedented support from local

business and civic leaders and from colleges and universities in the area.

But essentially it was the constant encouragement and the unstint-
ing, massive support of the ^{spell out} NEH that brought this exhibition to a wide
segment of the population in the Mid-West.

It is not really practical to attempt an over-all evaluation of the permanent impact of the exhibition. There is no doubt but that it achieved its immediate goal of "promoting understanding and friendship between the Chinese and the American people."

However, the effectiveness of exposing a substantial segment of the population in this area to a wide view of Chinese material culture, should be judged not so much on the immediate enjoyment and stimulus derived from viewing the exhibition, as on the long range values of engendering a wider interest and sounder concept of one of the world's great civilizations.

This kind of worth cannot be assessed during or immediately following the exhibition with all its attendant publications, lectures and educational aids. ~~Too many intangibles are involved.~~ Nevertheless, it is our current belief that this exhibition, and such others as that of French tapestries or the Sythian Gold from Russia, do exert a lasting and beneficial influence that enriches the humanistic quality of life in our country.

(Ref. p.1, I Preliminary Organization)

1.

A. Advisory Committee

It was apparent that the success of the exhibition would largely depend on the amount of quality of local support and cooperation. To this end a group of civic leaders was invited to act as an advisory committee. The deliberations, suggestions, and active participation of this committee, especially in the initial stages, proved to be invaluable. Members of this committee were:

Donald Hall
President
Hallmark Cards

Ilus Davis
Chairman, Baltimore Bank,
Police Commissioner

Dr. Charles Kimball
Chairman
Midwest Research Institute

George Powell, Sr.
Chairman of the Board
Yellow Freight System Inc.

Dr. James Olson
Chancellor
University of Missouri-Kansas City

Dr. Charles Wheeler
Mayor
Kansas City, Missouri

Miller Nichols
Chairman
J. C. Nichols Company

R. Crosby Kemper, Jr.
Chairman
United Missouri Bank

Morton Sosland
President, Sosland Companies,
President & Editor, Milling &
Baking News Magazines

Barret Heddens
Chairman
First National Bank

Paul Miner
Chairman
Kansas City Star

James M. Kemper
Chairman
Commerce Bank

William T. Kemper
President
Kemper Investment Company

Richard Berkley
Mayor Pro Tem
Kansas City

Robert Gaynor
Manager
American T. & T., Kansas City

Dr. Robert H. Hodge
Chairman
Kansas City Park Board

B. Meetings were held with the following officials and organizations regarding specific aspects of the exhibition:

1. Security - the Chief of Police
2. Fire prevention - the Chief of the Fire Department
3. First aid - the City Department of Health
4. Municipal involvement and cooperation - the City Manager
and the Office of the Mayor

5. Accommodations for visitors - Hotel and Restaurant Associations
6. Dissemination of information - the Convention and Visitor's Bureau
7. Support of civic organizations - the Chamber of Commerce.

C. Security

1. The Kansas City Police Department deserves the highest commendation for its complete cooperation and the quality of the services it performed. Chief Joseph McNamara gave his personal attention to the study of the Gallery lay-out and facilities with all the security factors involved. Major Richard Fletcher and a working staff were assigned to the operation from a month before the opening until the final shipment of the exhibition objects to San Francisco. The Department supplied:

- a. A staff of 27 officers on twenty-four hour shifts beginning April 18
- b. Constant surveillance on the outside of the building
- c. Emergency tactical area command - instant radio communication with thirty stations inside and outside the building
- d. Police dogs trained for bomb detection
- e. Traffic control officers

(Note: All the police services and electronic equipment were supplied without charge, save for the salary of Major Fletcher. It might be pointed out that the Kansas City Police Department is not under the direction of the city but rather a Board of Police Commissioners appointed by the State of Missouri).

2. A special staff of 24 Wells-Fargo security guards was employed on daily shifts from April 19 to the close of the exhibition.
3. The regular Nelson Gallery force of 22 guards was augmented by 23 additional personnel for guard duty and public accommodation.
4. Two members of the Fire Department on regular daily shift.

I Preliminary Organization

E. Installation

After much consultation and deliberation, it was determined that the Kansas City mounting of the exhibition be a full-scale, "designed" installation. The conception decided upon called for a didactic emphasis on the historical flow and evolution of Chinese material culture. This entailed adhering to the historically meaningful sequence into which the Chinese had grouped the exhibits. Exhibits were at once historically meaningful and beautiful as objects of art. These factors, plus a commitment to engaging the public in such a way as to assure a lasting visual impact on each visitor, led to a design which stressed showing each piece individually to its best advantage whenever the merits of the piece warranted and other factors permitted. Thus, throughout the installation a great many pieces were displayed individually in free-standing, pedestal or three-sided, pilaster cases. Labels were provided on all free sides of a case. The three-hundred and eighty-five exhibits were accordingly displayed in 100 cases, of which 89 were specially designed and built to display a specific object or group of objects.

continued -

I Preliminary Organization

E. Installation (cont.)

The conception of display, the size of the exhibition and the large anticipated attendance necessitated 18,000 to 20,000 square feet of exhibition facility. A "museum within a museum" of some 18,000 square feet was constructed in a one-way maze pattern to facilitate traffic flow and preserve the sequence of exhibits. This was done at the cost of major dislocation of the Nelson Gallery's holdings of European painting.

Fifteen permanent galleries, three major corridors and three thousand square feet of the principal reception hall were converted into thirty-one exhibition spaces, a bookstore and a service counter for catalogues and recorded tour units. Nearby, a security command post also had to be specially designed and constructed. In all, nearly two thousand two-by-fours, tons of sheetrock, five-hundred yards of carpeting and three-hundred gallons of paint went into producing the conversion, not to mention matters of air-conditioning, ventilation, lighting and the like.

Determinants of case design included conservation, especially of the many bronze vessels, and sought to minimize the risk of damage from vandalism, toss bombs, pencil bombs and jarring or upsetting.

continued -

I Preliminary Organization

E. Installation (cont.)

The total direct cost of the installation (labor and materials) amounted to \$101,455.23, not including Nelson Gallery cost sharing or regular Nelson Gallery manpower above and beyond those designated as cost sharing.

During the initial stages of design, the Project Director, Assistant Project Director and Designer visited the installation of the exhibition in Toronto and Washington. Other installations were consulted through photographs and plans.

The staff of the National Gallery provided invaluable cooperation. From the beginning it was decided that the National Gallery and Nelson Gallery would, as a matter of economy, share a large number of plexiglas cases, wall labels, and case labels. The sharing of wall labels and graphics and case object labels was also due in part to the demand of the Chinese that all interpretive copy be approved by them.

The Nelson Gallery, in turn, extended assistance to the Asian Art Museum of San Francisco. Wall labels and other interpretive graphics were provided them without charge. Several cases developed by the National Gallery and Nelson Gallery were sent on to San Francisco at the advantageous financial arrangement of less than one-fourth of cost. All special mounts, stands, brackets and the like were also provided them without charge.

continued -

I Preliminary Organization

E. Installation (cont.)

Unpacking and installation began on the morning of April 9, 1975, and were concluded the evening of April 18, 1975. The first public visitor (a member of a preview group of disadvantaged children) was admitted at 9:30 a.m., Saturday, April 19. Unpacking and installation followed procedures modified from those used at the National Gallery. Objects were unpacked, inspected and installed by joint teams representing the Chinese side and the Nelson Gallery. Mr. Victor Covey of the National Gallery served as the representative of the State Department for matters of object condition. MFW

omit

(Reference p.4, F - Chinese Working Party)

E. Chinese Working Party

Preceding the arrival of the Chinese Working Party by several months, a delegation visited the Gallery from December 18 to 20 to examine the exhibition facilities and view the permanent collection of Chinese art. This group included the members of the delegation from Peking that had attended the opening of the Chinese Exhibition at the National Gallery, Mr. Hsieh and Mr. Cha of the Liaison Office, two representatives of the Committee of Scholarly Communications with the PRC and two representatives of the State Department.

On April 8 five members of the Chinese Working Party arrived. They were Mai Ying-hao (Chairman), Keng^o Tao-chang, Wu Chung-lun, Wang Nan-fang, and Li Tsien-chung. The latter two departed on April 24 and were replaced by Wang Hai-wen and Yu Peng-chen. Living and travel expenses for the Working Party were supplied by the Department of State.

1. Living quarters at the Plaza Inn.
2. A large office with telephones and other facilities was supplied within the Nelson Gallery.
3. An American escort and interpreter was employed.
Note: (The relationship between this graduate student in Chinese Studies, Robert Friesner, and the Working Party was so successful that he has been invited to visit the PRC as a guest of that government).
4. Daily luncheons arranged in the Gallery Coffee Lounge.
5. Extensive entertainment by Trustees and staff of the Nelson Gallery and members of the community.
6. Reciprocal entertainment by the Working Party included a number of dinners and a buffet party at the Gallery for all personnel, including the police officers and their families.
7. Regional trips in the Mid-west and to the East and West coasts.
8. The Working Party cooperated with the Gallery in a most amiable and productive way and were particularly active during the crucial operations of unpacking, installation and repacking of the exhibition.
9. Evaluation: The close and sympathetic association, for some eight weeks, between the archaeologists and curators of the PRC and the curatorial staff and operations personnel of the Gallery forged a bond of friendship and respect the importance of which cannot be overestimated.

G
I Preliminary Organization

4
G. Publications

Apart from general merchandise books (see appendix), publications used for the Kansas City showing of the Exhibition were either originated by the National Gallery or the Nelson Gallery. Most of the latter were subsequently used with appropriate minor changes by the Asian Art Museum of San Francisco.

The Nelson Gallery originated and published the major catalogue accompanying the exhibition in Kansas City, which served this same function again for the San Francisco showing. Because of limitations imposed by the Chinese side on interpretive materials, the London catalogue could not be used. Nor could a truly informative text be developed. The National Gallery therefore produced its own separate picture book and reprinted a text catalogue provided by the Chinese side. The Nelson Gallery shared the latter with the National Gallery. The former proved to be without lasting usefulness, a disappointment which prompted the Nelson Gallery to make a new illustrated record of the exhibition. The principal value of the¹⁵ catalogue lies in all exhibits being reproduced in large enough scale to be really useful for scholarly information. Essential information accompanied each picture, and good design presentation was sought.

continued -

I Preliminary Organization

G. Publications (cont.)

4
5
The catalogue included twenty-six color plates, three-hundred and thirty-three black and white illustrations of the exhibits and thirty-four supplementary illustrations showing sites, inscriptions and the like.

In Kansas City the softbound version sold 42,404 copies at \$4.00 per volume. The cost of printing and delivery into the hands of the purchasing public amounted to \$4.05 per copy. The softbound edition was thus sold at a loss. The hardbound catalogue purchases numbered 3,538 copies, with a net profit of \$0.97 per volume.

The production of this catalogue was aided by a revolving grant of \$25,000 from the National Endowment for the Humanities. The Nelson Gallery also holds \$50,000 realized from the sale of the catalogues in San Francisco under a plan of financing arranged by the National Endowment for the Humanities with the use of these funds being subject to the Endowment's approval and restrictions. MFW

continued -

III Education

The educational activity surrounding the Exhibition was as varied and touched as many different kinds of people through as many diverse means as might be imagined. No account can embrace all the small scaled activity prompted spontaneously by the Exhibition. Newspaper articles proved too many to monitor, or even know of the existence of most, which proved similarly true of the spontaneous response appearing in schools across the region.

Certain The Nelson Gallery's educational ^{program worked} ~~effort~~ struggled within ^{stimulated} limitations imposed by the Chinese, which excluded substantive activity from taking place in the building and sought to muffle attempts to develop alternative interpretive programs. Nelson Gallery's direct educational efforts were therefore shaped in part as a response to Chinese constraints.

The educational programs were scheduled and organized by the Chinese Exhibition Booking and Information Office. A Coordinator of Education was hired, and the bulk of substantive effort continued to be borne by the Gallery's regular staff of Orientalists.

MFW *omit*

continued -

III Education (cont.)

The programs are outlined herewith:

A. Programs Operated or Provided by the Nelson Gallery

The Nelson Gallery sought to utilize all public media, libraries, educational institutions at all levels, other museums and historical societies, and the business community wherever receptive, as a forum for its activities. Newspaper articles were written, illustrated and placed and interviews provided the solid stuff of many more.

Apart from major publications* the Nelson Gallery's biggest effort went into mounting a campaign of lectures, as a means of circumventing the interpretive censorship and silence imposed by the Chinese side. Over 136 full-length lectures were delivered by the Nelson Gallery's staff of Orientalists and the Coordinator of Education. In addition, various short, post-luncheon lectures were delivered on demand.

As the following listing shows, television was exploited extensively.

Films and a slide orientation program provided by the Chinese served as the only "in-house" educational activity aside from publications and interpretive labels and graphics.

1. Lectures at the Gallery prior to the Exhibition - 16

- a. Eight lectures sponsored by the membership (Friends of Art) for the public. Publicly advertised and designed to prepare Kansas Citians for the exhibition. Attendance for the eight lectures numbered approximately 4,900.
- b. Four training lectures given to docents .
- c. Four lectures given to entire staff .

*(See I Preliminary Organization, G., 1-3)

III Education

A. Programs Operated by the Nelson Gallery (cont.)

2. Thirty extra-mural lectures sponsored and given by the Nelson Gallery - 30
 - a. Locally - 22
 - b. Regionally - 8
3. Extension lectures given by Nelson Gallery staff under National Endowment sponsorship - 8
 - a. Outlying states - 8
4. Thirty-five lectures sponsored by the Missouri State Council on the Arts - 35
 - a. Arts Councils - 11
 - b. Museums - 1
 - c. School Dist. - 8
 - d. Libraries and Chambers of Commerce - 7
 - e. Universities - 8
5. Forty-seven fee lectures - 47

These comprise requests for lectures, often in the evening, from museum groups, art associations, university groups and other cultural and civic organizations. Typically, the group came from out of town and stayed the night, requesting a lecture be given them. Through an arrangement with local hotels, the Nelson Gallery staff of Orientalists gave full-length after-dinner or afternoon lectures in hotel meeting rooms. A fee of \$75.00 was customarily charged such groups, the money going fully to the speaker.

- a. Colleges and Universities - 8
- b. Misc. Clubs and Assoc. - 13
- c. Schools - 5
- d. Civic groups - 5
- e. Art Oriented groups - 2
- f. Museum groups - 14

III Education

B. Major Education Efforts Prompted by the Nelson Gallery

Because of limitations imposed by the Chinese side on the Nelson Gallery's own participation in educational efforts, the Gallery sought to encourage other institutions to fill the gap. In one such instance the gallery financed the program anonymously with funds provided by the National Endowment for the Humanities and arranged dates and speakers.

1. University of Missouri at Kansas City Lecture Series

This program was in fact funded by NEH budgeted educational funds. Arrangements for speakers were made through the Nelson Gallery, as was payment of honoraria.

Operated under the University's Jo Tyler Lecture Series, this program brought four internationally recognized authorities on Chinese archaeology to give public lectures on four different Sundays.

Two of the four lecturers (*) took advantage of the opportunity to speak as well at the University of Kansas some 35 miles distant.

- a. K.C. Chang* - Professor of Anthropology and Archaeology, Yale University.
- b. Jan Fontein - Curator of Asiatic Art, Museum of Fine Arts, Boston
- c. James Cahill* - Professor of Chinese Art, University of California, Berkeley.
- d. Thomas Lawton - Assistant Director, Freer Gallery of Art, Washington, D.C.

Pedo

IV The Chinese Exhibition Office

B. Advance Booking, etc. (cont.)

2. General Information, etc. (cont.)

- d. A consistent staff of 8 volunteers worked along with the two project secretaries on a weekly basis from January through May in meeting all the previously mentioned responsibilities.

3. Lectures

As part of the educational efforts established and promoted by the Project Director and Assistant Project Director (Laurence Sickman-Marc Wilson), the Exhibition Office assisted in scheduling lectures throughout the local area, as well as in the state and regionally.

✓/ C. ~~Curatorial~~ Personnel

1. Secretary

A curatorial secretary was secured specifically for the Chinese Exhibition to assist the Assistant Project Director in the areas of catalogue development, grant participants and installation of exhibition as well as general correspondence.

2. Installer

An experienced installations man was obtained to work specifically with case and object installations.

3. Project Coordinator

4. Project Secretaries (2)

5. Coordinator of Education

6. Eng. - *main. - Backstore - Coatchick*

V Dismantling, Packing and Shipping

A. Dismantling and Packing

Previous sequences of unpacking and packing proved inefficient and frequently led to confusion. The Assistant Project Director indexed the collection and packing boxes and crates and then produced a rationalized packing order. Items were removed from cases, trucked to a central examination and packing zone and then packed and crated. Inspection and packing and crating was carried on by two teams, one representing the Chinese side and one, the Nelson Gallery. Mr. Victor Covey of the National Gallery again represented the State Department in matters of object condition.

Packing and crating were completed in a record time of four and one-half days.

While the exhibits were in the custody of the Nelson Gallery deterioration remained stable and no accidental damage occurred.

B. Shipping

~~Insurance~~

A March, 1974 letter from the Department of State informed us that "...Congress enacted P.L. 93-287, approved May 21, 1974, authorizing the Department to enter into an indemnification agreement with the People's Republic of China against loss or damage

*see attached sheet
following*

C. ~~Disposal~~ *Demolition & Rehabilitation*
see attached

B. Shipping

1. Insurance. A March, 1974, letter from the Department of State informed us that "...Congress enacted P. L. 93-287, approved May 21, 1974, authorizing the Department to enter into an indemnification agreement with the People's Republic of China against loss or damage to the objects in the exhibition." Further we received assurance that no claim would be made against the Nelson Gallery Foundation for loss or damage suffered by the exhibition. This admirable and logical arrangement provided a substantial financial saving for the participating institutions and supporting organizations, and, we believe, was accepted by the People's Republic of China with far more confidence than would have been the case if insurance had been underwritten by a private agency.

2. Air Transport. The Liaison Mission of the People's Republic of China and the members of the Working Party insisted that the exhibition be divided in two parts with each half transported by a 707 cargo plane. Loading was to be on pallets only and each plane was to carry two sky marshalls. Each shipment was also to be accompanied by as many members of the Working Party as could be accommodated. All contracts for air transportation within the United States as well as for the flight to Peking were negotiated and signed by an official of the Nelson Gallery.

3. Washington, D.C. to Kansas City, transported by TWA on April 8, 1975.

4. Kansas City to San Francisco, transportation by Pan American on June 16.

5. San Francisco to Peking, transportation by Pan American on September 11. This flight of two planes carried, in addition to the mandatory sky marshalls, the Working Party of the People's Republic of China, Victor Covey, Conservator of the National Gallery, Washington, and Meredith Palmer, representing the Department of State.

6. By the middle of October the Department of State was informed by Peking that all objects included in the exhibition had been unpacked, no damage whatever had occurred, and the documents concluding the agreements between the two countries had been signed.

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
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中華人民共和國出土文物展覽

~~Dismantling~~ Dismantling and Packing

Previous sequences of unpacking and packing proved inefficient and frequently led to confusion. The Assistant Project Director indexed the collection and packing ~~xxx~~ boxes and crates and then ~~xxx~~ produced a ~~+~~ rationalized packing order. Items were removed from cases, trucked to a central ~~xxx~~ examination and packing zone and then packed and crated. Inspection and packing and crating was ~~xxxxx~~ carried on by two teams, one representing the Chinese side and one, the Nelson ~~Gall~~ Gallery. Mr. Victor Covey of the National Gallery again ~~xxxxx~~ represented the State Department in matters of object condition.

~~The~~ Packing and crating were completed in a record time of four and one-half days.

~~During~~ While the exhibits were in the custody of the Nelson Gallery deterioration remained stable and no accidental damage occurred.

Demolition and Rehabilitation

~~xxxxxxx~~ Demolition of temporary exhibiton facilities was begun on June 17 and continued to the end of July. Meanwhile rehabilitation of the permanent spaces was began as ~~thetemporary~~ temporary construction was cleared. ~~xxxxxxx~~ Rehabilitation of wall covering in nine permanent galleries still awaits completion at this writing due to delays in material delivery.

13. If you are staying over night, which of the following accommodations are you using?

Not staying over night	<u>131</u>	<u>33 %</u>
Hotel or motel	<u>143</u>	<u>36 %</u>
Private home	<u>108</u>	<u>28 %</u>
Other	<u>12</u>	<u>3 %</u>
TOTAL	<u>394</u>	<u>100 %</u>

15. How much money do you expect to spend while you're here?

Under \$25	<u>147</u>	<u>37 %</u>
\$25 - \$50	<u>59</u>	<u>15 %</u>
\$50 - \$100	<u>63</u>	<u>16 %</u>
\$100 - \$200	<u>58</u>	<u>15 %</u>
Over \$200	<u>31</u>	<u>8 %</u>
Don't Know	<u>36</u>	<u>9 %</u>
TOTAL	<u>394</u>	<u>100 %</u>

16. What is your cultural heritage?

White	<u>816</u>	<u>91 %</u>
Black	<u>28</u>	<u>3 %</u>
Oriental	<u>7</u>	<u>1 %</u>
Spanish	<u>6</u>	<u>- %</u>
Other	<u>17</u>	<u>2 %</u>
No response/refused	<u>27</u>	<u>3 %</u>
TOTAL	<u>901</u>	<u>100 %</u>

17. What is your sex?

Male	<u>303</u>	<u>34 %</u>
Female	<u>598</u>	<u>66 %</u>
TOTAL	<u>901</u>	<u>100 %</u>

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

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April 20th to June 8th, 1975

中華人民共和國出土文物展覽

B. Major Educational Efforts Prompted lby the Nelson Gallery

Because of limitations imposed by the Cinese side on the Nelson Gallery's own participation in educational efforts, the Gallery sought to encourage other institutions to fill the gap. In one ~~instance~~ such instance the Gallery financed the program ~~anonymously~~ ~~anonymously~~ anonymously with NEH provided funds and ~~made~~ arranged dates and speakers.

1. Universit off Missouri at Kansas City Lecture Series.

This program was in fact funded by NEH budgeted educational funds, and Arrangements for ~~max~~ speakers were made through the Nelson Gallery, as was payment of honoraria.

Operated under the University's Jo Tyler Lecture Series, this program brought four internationally recognized authorities on Chinese Archaeology to ~~speak~~ give public ~~lectures~~ ~~lectures~~ lectures on four different Sundays.

Two of the four lectures (*) ~~also~~ took advantage of the opportunity to speak as well at the University of Kansas some 35 miles distant.

*

- a. K.C. Chang - Professor of Anthropology and Archaeology Yale University.
- b. Jan Fontein - Curator of Asiatic Art, Museum of Fine Arts, Boston.
- c. ~~Maxwell~~ ~~Professor~~ ~~Chinese~~ ~~James~~ ~~Professor~~ ~~Chinese~~ ~~Art~~ ~~University~~ ~~California~~ ~~Berkeley~~
James Cahill (*) - Professor of Chinese Art, University of ~~Calif~~ California, Berkeley
- d. Thomas Lawton - Assitstant Director, Freer Gallery of Art, Washington, D. C.

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2. Kansas City Art Institute Program - 11 lectures, 11 films
public

3. Peoria, Illinois - Lakeview Art Center, Bradley University.

\$. University of Denver

The Nelson Gallery aided and promoted a program operated by the university of Denver which sought to ally public media with educational and cultural institutions. The result was a program ~~combining~~ embraced both an ~~xxxx~~ academic course and a public series of films and lectures, some delivered by internationally recognized authorities. The program sought to involve the efforts and audiences of the university, the public library system, the board of education and the Denver Art Museum. ~~Atten~~

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~~Attendance figures expressed in thousands~~

Public attendance proved to be the largest in the history of ~~any~~ public educational efforts programs ~~sponsored by~~ operated by the University of Denver.

5. University of Kansas, Lawrence

The Department of Art History of the University of Kansas operated, at the instigation of the ~~Nelson~~ Nelson Gallery, two workshops for highschool and advanced level teachers. Teachers from Missouri, Kansas and Iowa participated. The first was held in ~~Lawrence~~ Lawrence on April 25-26 and included, i.e., Professor K.C. Chang of Yale University and ~~Professor~~ Professor Herrlee Creel, ~~University of Chicago~~ University of ~~Chicago~~ Chicago.

The second workshop was held in ~~Wichita~~ Wichita on May 2-3. This program was conducted largely by the faculty of the University of Kansas, under the direction of Dr. Chu-tsing Li,

The Chinese Exhibition

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C. Continuing Education

For the exhibition of the important archaeological finds of the People's Republic of China to come and go without providing for substantial longterm educational materials. To this end, all films and video-tapes produced with the co-operation of the Nelson Gallery and participation of the Nelson Gallery are to be distributed available to the general public through the various cultural and educational organizations on a non-profit, rent-free basis. Sales of automated filmstrips, above and beyond the free distribution to 169 institutions, will be at production cost.

It would be dereliction of responsibility to have allowed the Chinese Exhibition to have come and gone without providing for substantial longterm educational materials. To this end, all films and video-tapes produced with the co-operation of the Nelson Gallery and participation of the Nelson Gallery are to be distributed available to the general public through the various cultural and educational organizations on a non-profit, rent-free basis. Sales of automated filmstrips, above and beyond the free distribution to 169 institutions, will be at production cost.

1. Four filmstrips sponsored by the Missouri State Council on the Arts

Each is an automated program covering a different aspect of ancient Chinese material culture. They vary in length from 19 minutes to 25 minutes, and include an average of 140 slides.

Funding was made through a grant from the Missouri State Council on the Arts. The filmstrips will be distributed free of charge to 169 educational and cultural institutions within the State of Missouri. Institutions outside Missouri wishing to purchase filmstrips will be welcome to do so at cost, which is anticipated to be about \$15.00 per filmstrip.

The Nelson Gallery's Department of Education bears the responsibility of technical production.

In each case, a distinguished authority was asked to write a "resource paper" on a particular

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aspect of ancient Chinese material culture with an eye toward conversion of the paper into a ~~film~~ filmstrip. The four papers were then converted to narrative scripts by a professional script writer.

The ~~first~~ first of filmstrips is nearing distribution stage, and it is anticipated that the others will be ~~completed~~ completed by mid-1976.

The four are listed herewith:

2. Video-tapes and films (see)

Each of the films and tapes produced by Johnson county cable TV in conjunction with Johnson ~~County~~ County (Kansas) Community College is available at any time to any educational institution without rental charge.

The same ~~is~~ is true of the video-tapes prepared ~~by KCPT~~ by KCPT (public television) which are geared toward helping ~~elementary and high school teachers~~ elementary and high school teachers ~~teach a unit on~~ teach a unit on ~~ancient Chinese material culture.~~ ancient Chinese material culture.

Kansas City's CBS affiliate, KCMO-TV, produced a one-half ~~hour~~ hour program on Chinese ~~art~~ art as part of an effort to prepare Kansas Citians for the Exhibiton. Shown at prime time, this program is ~~available~~ available on film or tape to educational and cultural institutions.

CBS -

Archaeological Films

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

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IA
The educational activity surrounding the Exhibition was as varied and touched as many different kinds of people through as many diverse means as might be imagined. No ~~account~~ account can embrace all the ~~small scaled spontaneous activity~~ small scaled ~~spontaneous~~ activity prompted spontaneously by the Exhibitions. Newspaper articles ~~proved too~~ to monitor, or even know of the existence of most, many ~~which proved similarly true of the spontaneous response appearing in schools across the region.~~

~~The Nelson Gallery's educational effort struggled with limitations imposed by the Chinese which excluded substantive activity from taking place in the building and sought to muffle attempts to develop alternative interpretive programs. The Nelson Gallery's direct educational efforts were therefore shaped in part as a response to Chinese constraints.~~

~~The educational effort~~ The educational ^{programs} ~~effort~~ was ^{well} ~~sustained by the managing staff of the Exhibition~~ scheduled by and organized by the Exhibition Booking and Information Office. A Co-ordinator of education was hired, ^{and} ~~although~~ ^{the work} ~~most~~ ^{productive} ~~of the effort was sustained by the Gallery's staff~~ ^{regular} of Orientalists.

The programs are outlined herewith:

2

中華人民共和國出土文物展覽

reference

P

7

Eight

- The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

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extra-mural

2. ~~xxxx~~ Thirty lectures ~~sponsored by the Nelson Gallery~~ sponsored and given by the Nelson Gallery.

- a. Locally ~~given~~ - 22
- b. Regionally - 8

given by WRNG staff

3. Extension lectures under NEH sponsor ship

Outlying states - 8

4. ~~xxxxxxx~~ Thirty-five lectures sponsored by the Missouri State Council on the Arts.

- a. Arts Councils - 11
- b. ~~xxx~~ Museums - 1
- c. School Dist. - 8

file - ch com 7
enid - 8

5. ~~xxxxxxx~~ Forty-seven fee lectures. These comprise requests for lectures, often in the evening, from museum groups, art associations, university groups and other cultural and civic groups. Typically, the group ~~xxxxxxx~~ came from out of town and stayed the night, requesting a lecture be given them. Through an arrangement with local hotels, WRNG staff orientalist ~~xxxxxxx~~ gave full-length, ~~xxxxxxx~~ ~~xxxxxxx~~ after-dinner or afternoon lectures in hotel ~~xxxx~~ meeting rooms. A fee of \$75 of customarily charged such groups, the money going fully to the speaker.

- a. Colleges and Univ. - 8
- b. Misc. Clubs & Assoc. - 13
- c. Schools - 5
- d. Civic groups - 5
- e. Art Oriented - 2
- f. Museum groups - 14

6. Slide Orientation Program (Production funded by NEH)
text

Fifty slides with ~~xxxxxxx~~, both provided by the Chinese. WRNG narrated and automated the program. This was shown continuously ~~xxxxxxx~~ in conjunction with Chinese provided films in the auditorium, which ~~xxxx~~ was reserved for audio-visual presentations during the ~~xxx~~ Exhibition.

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7. Film Program (Funded by NEH)

Two pertinent archaeological films were provided by the Chinese in 35 mm., which is useless except to commercial movie houses. Attempts to rent 16 mm. copies from commercial distributors (Evergreen Press) met with such rapacious gouging that it became expedient ~~xx~~ for the Nelson Gallery to reduce the ~~x~~ 35 mm. copes to 16 mm. This was done with NEH funding, and five copes of each of the two films made.

"A 2,100-year old Han Tomb Excavated" (30 min.) and "Historical Relics Unearthed in New China" (1 hr.) were shown daily in the auditorium.

Extension service was advertised and provided. ~~xxx~~ Four copies of the above two films were circulated ~~xxxxxxx~~ rental free to all who requested them.

The economy of the program was ~~enhanced~~ enhanced without any ~~xxxxxxxxx~~ when the Nelson Gallery provided four ~~7~~ copies of the shorter film and five ~~xxxxx~~ copies reimbursement of the longer one to the Asian Art Museum of San Francisco. These films formed the principal ~~xxxxxxxx~~ component of ~~in~~ that institution's ~~xxxxxxxx~~ educational extension effort. Over 8,000 people attended showings of these films in connection with San Francisco's program

8. Slide sales to scholars and institutions

Aside from general merchandise slides, the Nelson Gallery made up a package of ~~xxxx~~ slides of 50 selected objects. These were sold, at cost, to scholars and institutions requesting them.

~~Individual~~ Personal orders for individual slides were also honored, ~~xxxxx~~ ~~xxxxxxxxxxxxxxxxxxxxxxxx~~ ~~xxxxx~~

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

中華人民共和國出土文物展覽

Publications

Part
Aside from general merchandise books (see appendix II), publications ~~xxxxxx~~ ~~falling into the category of~~ used for the Kansas City showing of the exhibition were either originated by the National Gallery or the Nelson Gallery. Most of the latter were subsequently used with appropriate ~~xxx~~ minor changes by the Asian Art Museum of San Francisco, ~~thus lightening the load on their shoulders~~ considerably.

The Nelson Gallery originated and published the major catalogue accompanying the exhibition, *in Kansas City* which ~~xxxxxx~~ subsequently served as such again for the San Francisco showing. Because of limitations imposed by the Chinese side on interpretive materials the London catalog could not be used. Nor could a truly informative text be developed. The National Gallery ~~xxxx~~ therefore produced its own separate picture book and re-printed a text catalog provided by the Chinese side. The Nelson Gallery shared the latter with the National Gallery. The former *proved* ~~provided~~ to be without lasting usefulness, a disappointment which prompted the Nelson Gallery to make a new illustrated record of the exhibition. The *principal* ~~value~~ of the catalog ~~that resulted~~ lies in all exhibits being reproduced in large enough scale to be really useful ~~xxx~~ for scholarly information. Essential information accompanied each picture, and ~~xxxxxx~~ good design presentation was sought. *13* The catalog

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~~xxxxxxx~~ included twenty-six color plates, three-hundred-thirty-three black and white illustrations of the exhibits and thirty-four ~~xxxxx~~ supplementary illustrations showing sites, inscriptions and the like. ~~Thxxxxxxftkxxxxxxkxxxxxxkxxxxf~~
~~khxxxxxatxixgxxxxxxx~~ ^P In Kansas City the softbound version sold 42,404 copies at \$4.00 each. The cost of printing and ~~delixxxxxingx~~ delivery into the hands of the purchasing public amounted to \$4.05 ~~exxxxx~~ per volume. The softbound was thus sold at a loss, ~~withxxxxxxkxxxxxxkxxxxxxkxxxx~~
The hardbound ~~xxxxx~~ sold 3,538 ~~xxxxxx~~ copies, with a net profit of \$0.97 per volume.

The production of this catalog was ~~finxxxxxxdxxxxxx~~ aided by a ~~gx~~ revolving grant of \$25,000 from the National Endowment for the Humanities. The Nelson Gallery also holds \$50,000 ^{subsidy} from the sale of the ~~xxxxx~~ catalogs in San Francisco under a plan of financing arranged by the National Endowment for the Humanities. *The use of these funds are subject to NEH restriction and approval.*

The publications prepared ~~byxxxxxxdxxxxxxkxxxx~~ by the Nelson Gallery or shared with the National Gallery ~~xxxxx~~ are listed as follows:

^b ~~Preparedxxxx~~ Originated by the National Gallery, shared by Nelson Gallery:

^a Text catalog, unillustrated. Text provided by the Chinese side. Redesigned and printed by

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

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by the National Gallery.

~~Used by San Francisco~~ Subsequently used by San Francisco.

2. Small public notification poster of ^{Tou Wan's} jade funerary suit, with appropriate modifications.

B. Originated by the Nelson Gallery, shared with the National Gallery

- A. Large multi-purpose poster of Tou Wan's jade funerary suit.
Subsequently used by San Francisco, and by other groups stimulated by the Nelson Gallery to carry on local educational efforts.

2. Small red, vertical banners for public notification. Title in Chinese, name of institution ~~in~~ in black.

3. Originated by the Nelson Gallery.

- A. 1. Major illustrated catalog (see above paragraphs)
Subsequently used by San Francisco. 42, 404
2. Principal public notification poster - large poster showing a detail of the head of the flying horse of Kansu.
Subsequently ~~used~~ by San Francisco, with appropriate changes, as their principal ~~public~~ public notification poster.
3. Public notification brochure, ~~and group advanced booking form.~~
Subsequently used by ~~San~~ San Francisco, with appropriate changes. See Ede Epp 11, 200
4. Exhibition Brochure - free, give-away 16-page fold out from a single, two-sided press sheet. Ede E
5. Plan map of exhibition Information
6. ~~Public~~ kits for media and educational institutions (Ede. E
7. Mimeographed publications -
 - a. General overview of exhibition
 - b. selected bibliography

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- c. Essay by Thomas Lawton, Assistant Director,
Freer Gallery, Washington, D.C.
- d. Background essay
- 8. ~~Audio~~ Audio-guide to the Exhibition ()
~~Same text as the National~~ Text developed by the National
Gallery in compliance with Chinese restrictions.
- 9. Photographs and captions for dissemination